

106779

LYRISCHE STÜCKE

für

VIOLONCELL UND PIANOFORTE.

ZUM GEBRAUCH FÜR CONCERT UND SALON.

	M	9		M	9
Nr. 1. Mozart, W. A., Larghetto aus dem Quintett in A dur.	1	50	Nr. 28. Gluck, Christoph W., Arie des Pylades aus der Oper »Iphigenia auf Tauris«	1	—
- 2. Pergolese, Tre Giorni. Romanze.	1	—	- 29. Leclair, Allegro. Emoll.	1	25
- 3. Bach, Joh. Seb., Adagio. E dur.	1	—	- 30. — Aria. A dur.	1	—
- 4. Chopin, F., Largo aus der G moll-Sonate. Op. 65.	—	75	- 31. Chopin, F., Präludium (Op. 28, Nr. 15.) . . .	1	—
- 5. Biber, Gavotte.	1	—	- 32. Mozart, W. A., Romanze.	1	—
- 6. Bach, Joh. Seb., Adagio.	—	75	- 33. Schumann, Rob., Manfreds Ansprache an Astarte.	1	—
- 7. Händel, G. F., Allegretto moderato.	1	—	- 34. — 3 Stücke aus Manfred: Erscheinung eines Zauberbildes. Zwischenaktmusik. Ein Friede kam auf mich unsäglich still.	1	25
- 8. Leclair, Largo.	—	75	- 35. Händel, G. F., Recitativo ed Aria nel Rinaldo. .	1	—
- 9. Veracini, Menuett.	1	—	- 36. Mendelssohn Bartholdy, F., Tenorarie aus dem Lobgesang.	1	—
- 10. Nardini, Largo.	1	—	- 37. Gluck, Christoph W., Ballet aus der Oper »Orpheus und Eurydice«	—	75
- 11. Larghetto. (Autor unbekannt).	1	50	- 38. Mendelssohn Bartholdy, F., Allegretto aus dem Lobgesang.	1	—
- 12. Reinecke, C., Andante aus der Oper »König Manfred«	1	—	- 39. Mozart, W. A., Ave verum corpus.	—	75
- 13. Eugels, H., Romanze.	1	25	- 40. Goltermann, Georg, Andante aus dem A moll- Concert. Op. 14.	—	75
- 14. Martini, Padre, Gavotte.	1	—	- 41. Schumann, Rob., Melodie »Du bist wie eine Blume« (Op. 25, Nr. 24).	—	75
- 15. Rosenhain, J., Romanze.	1	25	- 42. Kalkbrenner, F., Notturmo.	1	—
- 16. Leclair, Gavotte. C dur.	1	25	- 43. Gluck, Christoph W., Lento aus der Oper »Iphigenia auf Tauris«	—	75
- 17. — Aria. F dur.	1	25	- 44. Chopin, Fr., Präludium (Op. 28, Nr. 4). . . .	—	75
- 18. Corelli, Preludio. Emoll.	—	75	- 45. Händel, G. F., Adagio aus einer Sonate. . . .	—	75
- 19. — Adagio und Allegro. A dur.	—	75	- 46. Reissiger, C. G., Lied.	—	75
- 20. Méhul, F., Arie aus der Oper »Joseph und seine Brüder«	1	25	- 47. Mendelssohn Bartholdy, F., Andante reli- gioso aus der Orgelsonate Op. 65.	—	75
- 21. Gluck, Christoph W., Chor und Arie aus der Oper »Iphigenia auf Tauris«.	1	25	- 48. Bach, Joh. Seb., Sarabande aus einer Suite für Klavier.	—	75
- 22. Haydn, J., Adagio aus der Sonate für Piano- forte in D dur. (Nr. 9 der Breitkopf & Härtel'schen Ausgabe.)	1	25	- 49. Veracini, F., Gavotte aus einer Sonate. . . .	—	75
- 23. Leclair, Musette. G dur.	—	75	- 50. Cherubini, L., Arietta.	—	75
- 24. — Gavotta. B dur.	—	75			
- 25. Gluck, Christoph W., Arie der Iphigenia aus der Oper »Iphigenia auf Tauris«.	—	75			
- 26. Reinecke, C., Klage aus der Oper »Manfred« .	1	—			
- 27. Mendelssohn Bartholdy, F., Romanze. (Aus Op. 8. Gesänge Nr. 10)	—	75			

LEIPZIG UND BRÜSSEL, BREITKOPF & HÄRTEL.

Aus der Violin-Sonate in E moll,
Nr 8 der hohen Schule des Violinspiels
von Ferd. David.

MENUET und GAVOTTA

VON

FRANCESCO M. VERACINI.

(1714 in Venedig, 1720 in Dresden.)

Arr. von C.v. Radecki.

MENUET.

Violoncello.

Pianoforte.

The musical score is written for Violoncello and Pianoforte. It begins with a Minuet in E minor, 3/4 time. The first system shows the initial melody in the cello and a supporting bass line in the piano. The second system continues the piece. The third system features a crescendo and a change in dynamics. The fourth system concludes the piece with a forte ending. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like p, cresc., mf, pp, f, and ff.

M
236
V474s
Op. 2, n. 11 MR

The musical score is written for a flute and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The score is divided into six systems, each with a flute staff and a piano grand staff (treble and bass clef).
System 1: The flute part begins with a trill (tr) and a grace note (g). The piano accompaniment starts with a piano (p) dynamic. The flute part has a slur over the first two measures.
System 2: The piano accompaniment has a piano (p) dynamic. The flute part has a slur over the first two measures.
System 3: The flute part has a piano (p) dynamic, followed by a crescendo (cresc.) and mezzo-forte (mf) section. The piano accompaniment has a piano (p) dynamic, followed by a crescendo (cresc.) and mezzo-forte (mf) section. The flute part ends with a piano-piano (pp) dynamic.
System 4: The flute part has a piano-piano (pp) dynamic. The piano accompaniment has a piano (p) dynamic, followed by a crescendo (cresc.) and mezzo-forte (mf) section. The flute part ends with a piano-piano (pp) dynamic.
System 5: The flute part has a piano-piano (pp) dynamic. The piano accompaniment has a piano (p) dynamic, followed by a crescendo (cresc.) and mezzo-forte (mf) section. The flute part ends with a piano-piano (pp) dynamic.
System 6: The flute part has a piano-piano (pp) dynamic. The piano accompaniment has a piano (p) dynamic, followed by a crescendo (cresc.) and mezzo-forte (mf) section. The flute part ends with a piano-piano (pp) dynamic.

GAVOTTA.

Allegro.

Allegro. (Die halben Takte wie vorher die Viertel.)

Fine.

pp *ff* *sf* *p* *cresc.*
ff *sf* *p* *cresc.*
f *sf* *sf* *sf* *ff*
f *p* *f* *p*
f *pp* *ff* *sf* *p*

M.D.C. senza replica
 sin'al Fine.